

NOTES ON PICTURE TALKS.

TITIAN, one of the painters chosen for this term, has met with a warm welcome in at least one schoolroom. We were at once struck by the dissimilarity of his paintings to those of Botticelli, and each lesson we discover new points of contrast. We have noted so far the following differences:—(1) Botticelli usually places the most important figures in the centre of the composition; Titian attracts the eye to the chief features of the picture by gradation of colour rather than by position. (2) Botticelli's outlines are hard and distinct; Titian's are less pronounced, and more natural. (3) Botticelli's "Madonna" is almost super-human in her lofty serenity, and her hair is hidden, nun-like, by her veil; with Titian the Madonna is merely a beautiful woman, and her brown hair is barely covered by a light veil.

Every week we try to pick out one striking feature of Titian's style, so that we could distinguish his pictures in a gallery of unnamed paintings; e.g. (1) Titian often paints as a background to his pictures a landscape lighted by the rays of the setting sun, which gives a peculiar effect of peace to the scene. (2) In his portraits, the drawing of the hand is distinctive, and character is shown by the expression given to the eyes.

The following are some notes on the Perry pictures set for the term:—

The Disciples at Emmaus.—The landscape is seen lighted by the rays of the setting sun, which illustrates the words of our Lord to St. Luke and Cleophas: "It is towards evening, and the day is far spent." The supper is taken in an open hall. "He took bread and blessed it, and brake it and gave them. And their eyes were opened and they

knew Him." The picture depicts the moment of recognition. Christ is shown to be the chief person in the picture by His position in the centre, and by the strong light thrown upon His face. Cleophas, who is sitting at the right of the picture, half rises from his chair with hands folded in prayer. St. Luke starts back in wonder, and gazes at Christ. The host, who is just entering, notices the emotion of St. Luke, with a kind of dull astonishment. A servant follows, carrying a dish. Evidently Christ is revealed to the disciples alone, and the other figures are introduced merely as necessary factors in the scheme of colour, and to enhance the interest of the principal group by the contrast of their prosaic entry.

The Tribute Money.—The striking effect of the picture depends on the contrast between the two figures. Christ is the embodiment of the perfectly noble, and the Pharisee of the mean, malignant man. Christ is turning to the left, and casts a look of gentleness and majesty at the Pharisee, who presses up close and tries to surprise him. The skin of the Pharisee is tanned and wrinkled in contrast with that of Christ, which is fair, and shines out beneath His dark hair. Most striking of all are the two hands—the one typical of a refined, the other of a brutalised nature. The eyes, too, are characteristic—those of Christ frank and open; those of the Pharisee narrow and cunning.

The Presentation of the Virgin.—The scene is in a street of palaces, where a dense crowd has gathered. In contrast to the throng at the foot of the steps, Mary stands alone. She has advanced half-way up the flight of steps leading to the Temple, and grasps her light-blue dress with one hand, while she lifts the other. Her face is full of joy, and her figure, lighted by golden rays, attracts the eye as the centre of the composition. The High Priest advances to meet her, and lifts his hands to bless. Of the crowd below, the foremost group consists of a woman dressed in yellow, whose gaze is directed upon the child, and a man who turns

eagerly to his neighbour. Another woman points up the steps. The light colouring of this group is balanced by the sombre tones of the four men—evidently portraits—in the background. The old woman in front of the scene who offers eggs and poultry for sale, serves to break, by the colour of her dress, the grey-brown surface of the steps, and the white cloth which covers her head throws a strong light on to the foreground. The expanse of quiet colour in the architecture draws the groups together, and neutralises the bright and clashing colours. The landscape, with its brownish trees, lonely blue mountain tops and white floating clouds, gives depth to the picture.

SCOUTING.

PERHAPS my "Scouting experiences" may help somebody. Sometimes we "scout" in the garden or even in the house. When Doris wants to "scout," I, armed with chalk, set off round the garden, while she gives me a minute's grace to get out of sight. I lay my trail carefully, making arrows and footprints in inconspicuous places, and contriving always to keep out of sight of Doris, who at the end of the minute follows up with a duster to rub out my chalk marks. At last I get home, or am seen, and caught, as the case may be.

Then we discuss the course, and follow it again, to see that all unsightly traces have been removed. Sometimes Doris is the enemy, and I follow on her track. Once she led me three times round the garden without my catching a glimpse of her. Then, too, we sometimes scout for birds, following them and watching them as quietly as we can. Sometimes we have a "scouting party." And, indeed, this has become a very popular form of entertainment among Doris's friends. In this case we divide into two sides, with generally a "grown-up" as captain on each side. The scouts generally give the enemy five minutes' start, and a long course over the hills is taken. This is often very exciting, as the enemy leave signs of camps, food supplies, etc. (Notes supposed to be left by spies warn the scouts of these remains, or give other information.)

For example, after a note saying that "The enemy are forced to abandon supplies," bread crusts, etc., may be found, thus indicating the enemy's path.

A bright look-out is, of course, kept, and care is taken not to show up against the sky-line. Each expedition lasts

about an hour, so that the sides may be changed, and the children not get too tired.

Occasionally a kind parent may allow her house to be besieged. In any case the children are very interested, and soon learn to be very observant. I know a little girl who even flings herself on the ground "to listen Indian fashion," when she is scouting.

SUGGESTIONS FOR SAVING TIME IN CLASS III. LATIN.

I THINK the vocabulary should be used more as an aid to the learning of declensions than the learning of words.

My pupil seems incapable of learning anything by heart when *consciously* doing so, and only remembers by association. If the vocabulary is read over with the teacher, it is likely to be a more or less parrot-like repetition, because there is little to arrest the attention; and the brain seizes upon the rest. To avoid this, I point to the word, my pupil pronounces it, and then I make a short sentence, and she supplies the word in the right case. Care must be taken that the phrases are very simple, varied to give practice in all genders, numbers, and cases; and that the word is used in the right connection, because its meaning is to be learnt in this way.

I have found it better to point all the time to the word, that it may be visualised without conscious effort; and for this reason suggest that when there is more than one pupil it would be better to write the words on the blackboard before the class. If the children read them from their books, they would raise their heads to answer before the word had been visualised. Also I find it well to supply the parts of the sentence not containing the new word myself, otherwise the child's mind is too quickly diverted from the new word to retain it, by the effort of finishing the sentence.

We allow an average of eight minutes per lesson for this. Very often the vocabulary is not finished; but the meaning of unlearnt words can often be found out in the Latin into English exercises by their similarity to words in another language, or by their context. If the meaning is not found

out by the child, the word will generally be remembered if told, from the connection in which it is used.

I hope these remarks may be of some use, if not altogether original; and in conclusion add that every word visualised, every word learnt without conscious effort, every word "hung on its own peg," should help to make the road to Latin, if not royal, at least well-paved and easy travelling.

A STUDENT.

STUDENT'S LETTER AND SKETCH.

DEAR EX-STUDENTS,

If we were not exactly fortunate in the weather last summer term, we are certainly doing better this year. We have now had about ten days perfect weather, and long walks and tea out of doors have been the order of the half-holidays.

Quite the event of the term, probably because happily it is a thing of rare occurrence here, has been the epidemic of German measles. One student began with it about a fortnight after the term had begun. About ten days later, several more complaining of sore throats and headaches, were deemed suspicious. Accordingly, St. George's room was turned into a hospital for the time being. The one topic then was measles, and who was going to have it next, and woe to anyone who showed any symptoms of a sore throat—she disappeared from our society for a short time.

About twelve had it, but fortunately nobody badly. During this time we were not able to go to church, and instead, had service for two Sundays in the dining-room. We were not able either to go into any shops. Great, then, was everybody's delight when we seemed really clear of the infection, and were able to go about as usual in the village, and to church. On the half-term holiday the "measlites," who had started first, went for a long drive round Esstwaite, after which, their quarantine being over, they came into the house once more. Those who had not had measles divided up into small parties and went in different directions, some to Helvellyn and High St., others to Dungeon Ghyll and the Langdales. The weather once more, as has often been the case on these occasions, was